

A Supplement to T. Hale's SOCIAL HARMONY,

*consisting of several Songs, and Catches, added by
particular Desire of some of his worthy Subscribers.*

SONGS	Pages ^{ts}	CATCHES	Pages ^{ts}
As I saw fair <i>Clora</i>	1 2	A blooming Youth	20 3
Descend <i>Urania</i>	26 3	Come come pull away Boys .	21 3
Guardian Genius	52 3	Call <i>George</i> again Boy . . .	23 3
Music how pow'rful	4 3	Here lies a Woman	23 3
'Tis to Masons	54 3	How great is the pleasure . .	24 3
Ye chearful Virgins	18 3	Pray remember the poor . . .	25 3
		When Troy Town	25 4

A SONG for two Voices. *Set by M^r Haydon*

As I saw fair CLO - - - - RA walk a-lone, the fea - -

As I saw fair CLORA walk a-lone, the fea - -

ther'd Snow came softly down, softly down, softly

ther'd Snow came softly down, softly

down, softly down, softly down, came softly softly soft - ly down: As

down, softly down, came softly softly soft - ly down: JOVE descending, descending from his Tow'r, to court - - her in

As JOVE descending from his Tow'r, to court her in a Silver Show'r, as JOVE descending from his Tow'r, to court her to

Silver Show'r, as JOVE descending from his Tow'r, to court - - - her in a Silver Show'r. The wan - ton Snow flew

court - - - her in a Silver Show'r. The wan - ton to her Breasts, as little, little Birds into their Nests. But

Snow flew to her Breasts, as little Birds into their Nests. But

being o'er come with whiteness there, for grief dissolv'd, for

being o'er come with whiteness there, for grief dissolv'd, for

grief dissolv'd into a tear. Thence falling on her

Grief dissolv'd into a tear. Thence falling on her

Garments hem, to deck her,

Garments hem, to deck her,

froze, froze, froze in-to a Gem.

Da Capo al Segno ad libitum

4 An ODE on the power of Music a 3 Voc.

Vivace.

Music how pow'r - - - ful is thy charm

Music Music how

Music how pow'r - - - ful is thy charm how

6 6 7 6 6 4 3 6

how pow'rful is thy charm

pow'r - - - ful is thy charm that can the fiercest Rage dis.

pow'r - - - ful is thy charm that can the

34 6 7 6

b5 5 4 #

that can the fiercest Rage that can the fiercest Rage disarm that

arm that can the fiercest Rage that can the fiercest Rage disarm that

fiercest Rage disarm

that can the fiercest Rage disarm that

Moderato

can the fiercest Rage dis - arm

Calm passions in a

can the fiercest Rage dis - arm

can the fiercest Rage dis - arm Calm passions in a Hu - - -

Hu - - - - - man Breast and lull lull ev'n Jealou.

Calmpassions in a Hu - man Breast and lull lull ev'n Jealou.

- - man Breast a Hu - man Breast and lull lull ev'n Jealou.

4 6 5 7 6 5 7 6 5 6 4 6 6 5 # 8

2 4 3 4 3 # 4 # 6 4

Affettuoso

fy to Rest With am'rous thoughts the

fy to Rest With am'rous thoughts the Soul in - spire the

fy to Rest With am' - rous thoughts the Soul the

6 6 6 6 5 6 5

4 # 4 #

Soul inspires with am'rous thoughts with am'rous thoughts the

Soul inspire with am'rous thoughts with am'rous thoughts the

Soul inspire with am'rous thoughts with am'rous thoughts the

6 5 # 6 6

4 # #

Vivace

Soul in - spire : and kin - dle up a warlike

Soul in - spire and kin - dle up a warlike fire a warlike

Soul in - spire and kin - dle up and kin - dle up a warlike

7 6 5 5 6

5 4 #

fire and kin - dle up a war-like fire

fire and kin - dle up a warlike fire

fire and kin - dle up a war-like fire a war-like fire

6 2 6 7 8

CHORUS

so great is Musicks pow'r So great so great so great is Musicks

so great is Musicks pow'r So great so great so

so great is Musicks pow'r So great so great so great so

6 3 4 6 5 6 6 6 5 6 5

pow'r is Musicks pow'r so great so great is Musicks pow'r

great is Musicks pow'r so great so great is Musicks pow'r so great is

great is Musicks pow'r so great great is Musicks pow'r

6 6 56 4 2 6 4 5 6 4 5

6 5

so great is Musicks pow'r is Musicks pow'r so great

Mu - ficks pow'r so great so great is Musicks pow'r so great

so great is Mu - ficks pow'r so great is Musicks pow'r so great

2 6 5 5 56 7 6 2

34

Grave

great is Mu-ficks pow'r

great is Mu-ficks pow'r

great is Mu-ficks pow'r

6- 4 5 3

6 76 43 65

ORPHEUS thro' a dreary dreary coast was

Sad ORPHEUS thro'a dreary coast

6 6 #

seeking for was seeking seeking for his Confort loft

was seeking for was seeking for his Confort loft

4 67 2 65 48 6 6 6 6 4 5 3

His Music drew the Ghosts along the Ghosts along

His Music drew the Ghosts y' Ghosts along

7 6 7 6 -

6 44 7 6 7 6 - 7 6 -

his Music drew the Ghosts along his Music drew the Ghosts y

his Music drew his Music drew his Music drew the

Ghosts along and Furies listen and

Ghosts along and Furies listen

Furies listen and Fu-ries listen to his Song

and Furies listen and Fu-ries listen to his Song

5 6 7 1 6 6 7 6 6 6 4 5 3

his Song could CHARONS CHARONS rage difarm and

his Song could CHARONS rage difarm

6 4 3 5 6 6 6 6 6 6 4 6

PLUTO and PLUTO and his Confort charm his Con-fort
and PLUTO and his Confort and PLUTO and his Con-fort

65 6 5 4 # # 6 6 7 6 6 5 4 # 6 5 6 4 0

Moderato

charm the AMPHIONth w his

CHORUS

Page 8

5 6 6 5 4 # 6 5 4 # 6 5 4 # 6 5 4 #

tuneful Lyre could Rocks remove could Rocks remove and Stones in

AMPHION with his tune ful Lyre could Rocks remove and Stones in

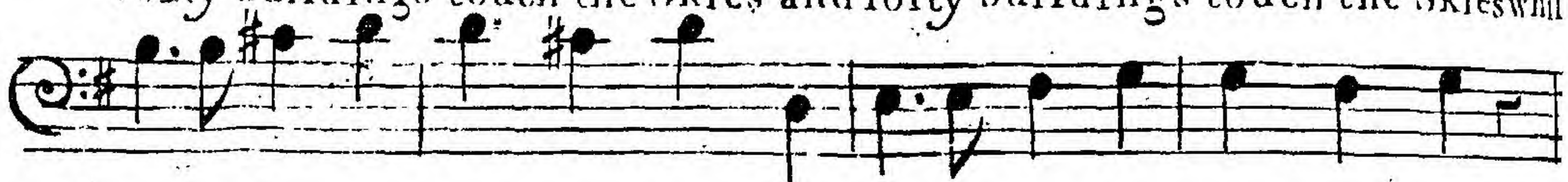
56 6 - 5 6 6 6
34 2

pire command a City to a - rise and lofty buildings touch the Skies an

pire 5656 command a City to a rise and lofty buildings &
34 7 6 - 43 # 4 # 3 7 6 6



lofty buildings touch the Skies and lofty buildings touch the Skies while



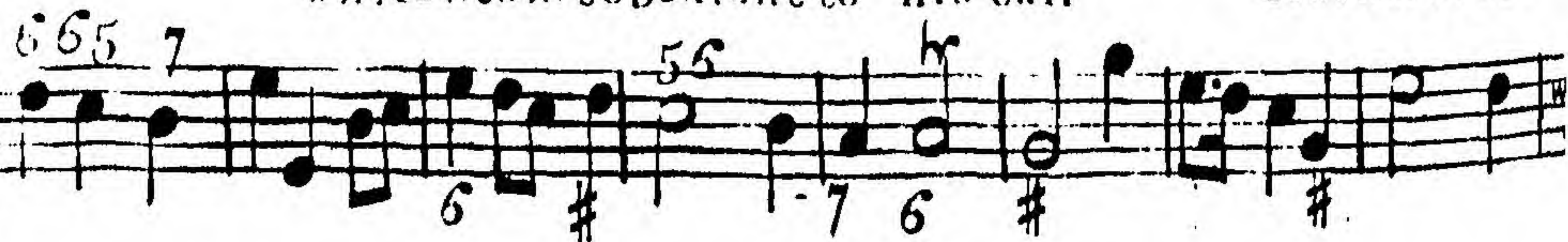
lofty buildings touch the Skies and lofty buildings touch the Skies



Stones obedient to his call to his call Harmoni'us mov'd



while Stones obedient to his call Harmoni'us



and form'd a wall Harmoni'us mov'd - - Harmoni'us mov'd - -

mov'd and form'd a wall Harmoni'us mov'd - - Harmoni'us

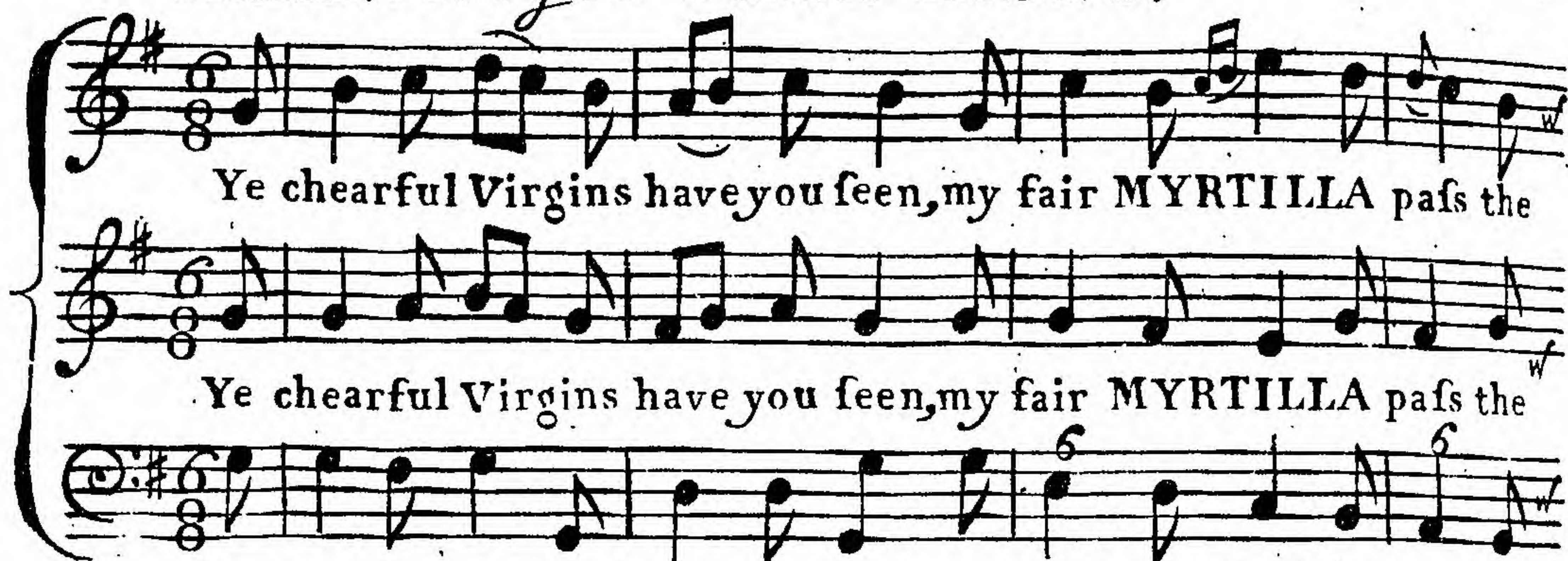
Harmoni'us mov'd and form'd and form'd a wall, So great is Musicks pow'r. So

mov'd - - and form'd and form'd a wall. So great is Musicks pow'r.

I GREEN.

End with the CHORUS Page 8

18 MYRTILLA *A Song for 3 Voc.*
Siciliana. Set by M^r Samuel Howard.



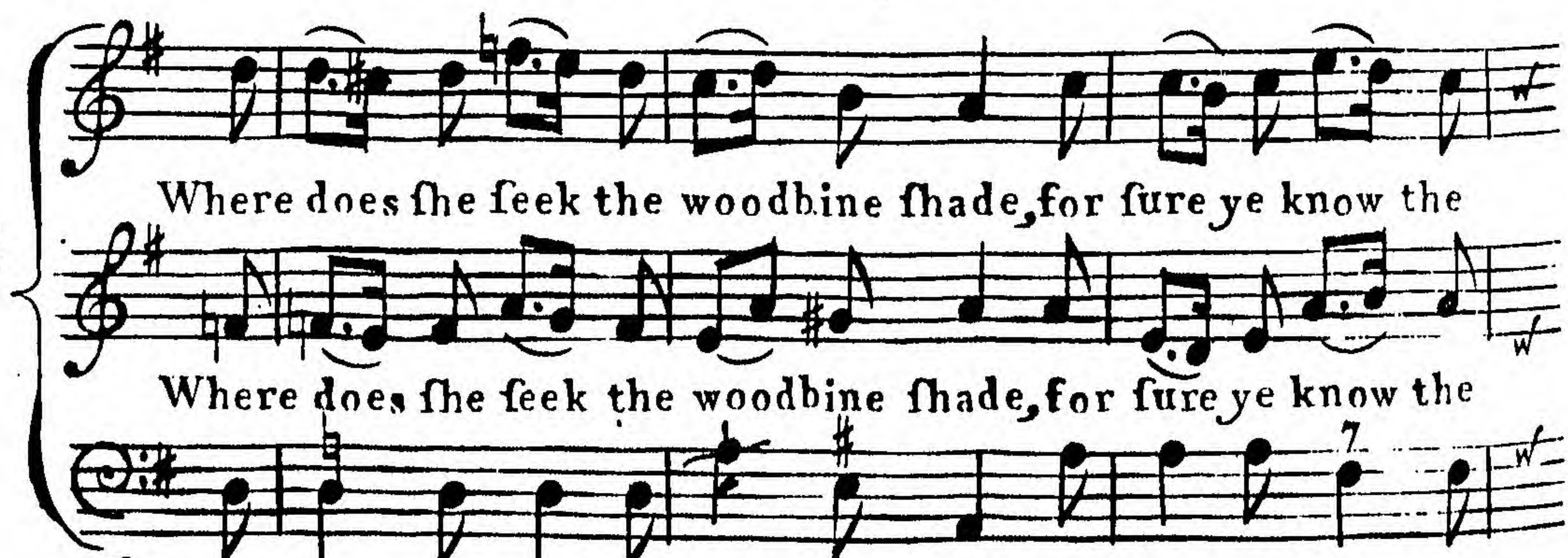
Ye chearful Virgins have you seen, my fair MYRTILLA pass the

Ye chearful Virgins have you seen, my fair MYRTILLA pass the



Green, to Rose or Jess' mine Bow'r, to Rose or Jess' mine Bow'r:

Green, to Rose or Jess' mine Bow'r, to Rose or Jess' mine Bow'r:



Where does she seek the woodbine shade, for sure ye know the

Where does she seek the woodbine shade, for sure ye know the

blooming Maid, Sweet as the May-born Flow'r, Sweet,

blooming Maid, Sweet as the May-born Flow'r, Sweet,

blooming Maid, Sweet as the May-born Flow'r, Sweet,

Sweet as the May-born Flow'r.

Sweet as the May-born Flow'r.

Sweet as the May-born Flow'r.

2

Her Cheek is like the Maiden Rose,
 Joind with the Lilly as it blows,
 Where each in sweetness vie:
 Like dew drops glistring in the Morn,
 When PHÆBUS gilds the flow'ring Thorn,

Health sparkles in her Eye.

Health sparkles in her Eye.

Health sparkles in her Eye.

Her Song is like the Linnet's lay,
 That warbles chearful on the Spray,
 To Hail the vernal Beam.
 Her heart is blyther than her Song,
 Her passions gently move along,
 Like the smooth gliding stream.

A CATCH, A 3 Voc.

by Dr Boyce.

1
A blooming Youth lies buried here Euphemus to

2
dear Nature adorn'd his mind and face with ev'ry Muse

3
about the Marriage State to prove but death had quicker

1
his Coun - try dear.

2
and ev'ry Grace.

3
quicker Wings than Love.

Pia.

Ding ding ding ding ding ding dong Bell Ding ding ding ding ding

Pia.

raife up the one we'll raife up the one

Pia.

za Huz za

The first system consists of three staves. The top staff is in treble clef and contains a melody of eighth and sixteenth notes. The middle staff is also in treble clef and contains a melody of quarter and half notes. The bottom staff is in bass clef and contains a melody of quarter and half notes. The lyrics are written below the staves, with some words like 'Pia.' and 'za' indicating specific musical phrases or dynamics.

For.

ding dong Bell So merri-ly chime

For.

as the other the other doth Set

Huz - za each Bumper shall Crown

For.

The second system consists of three staves. The top staff is in treble clef and contains a melody of quarter and half notes. The middle staff is also in treble clef and contains a melody of quarter and half notes. The bottom staff is in bass clef and contains a melody of quarter and half notes. The lyrics are written below the staves, with some words like 'For.' and 'Huz - za' indicating specific musical phrases or dynamics.

A CATCH, A 3 VOC. 23

by Mr John Hilton.

1
Call GEORGE again Boy, call GEORGE again, and for the love of
2
GEORGE is a good Boy, and draws us good Wine, then fill us more
3
GEORGE is a brave Lad, and an honest. Man if you will

1
BACCHUS call GEORGE again.
2
Claret, our wits to refine.
3
know him he dwells at the SWAN.

A CATCH, A 3 VOC.

by Mr John Hilton.

1
Here lies a Woman, who can deny it she dy'd in
2
Her Husband prays, if o'er her Grave, you walk you would tread
3
soft for if she wakes, for if she wakes she'll talk tread soft,

Peace tho' liv'd un-quiet

soft you would tread

for if she wakes she talks

Love & Music, a Catch, a 3 Voc.
by Dr. Harrington

How great is the Pleasure how sweet the delight when

How great is the Pleasure how sweet the delight when

sweet sweet how sweet the delight when

soft Love and Music to-gether u-nite

Love soft Love and Music u-nite

Harmony sweet Harmony and Love do u-nite

A C A T C H, A 3 V O C. 25

by *M^r Alcock M.B. Organist to the R.^t Hon.^{ble}
the Earl of Donegall, and of Sutton Caldfield.*

Very Slow

Pray re - mem - ber the poor con -

Have you got any Hats,

Ripe China Oranges, Work for the Cooper, Knives to grind,

fin'd Debtors,

Shoes or old Cloaths to Sell,

Scizers, or Razors to grind.

Moderato A C A T C H A 4 V O C. by *M^r Alcock M.B.*

When Troy Town for ten years Wars with

stood the Greeks in man - ful wife

yet did their Foes in - crease so fast

That to re - sist none could suf - fice

26 An ODE Sacred to MAS ONRY.

The Words by Bro^r Hudson.

Moderato

Descend U-rania, descend, de

Descend Urania, descend U-rania

5 6 4#3 5 6 4 5# 6 4 5# 6 4 7 2

scend mystic Maid descend from Heav'ns ambrosial Bow'r from

mystic Maid descend from Heav'ns ambrosial Bow'r from

4 6 6 2#

Heav'ns ambrosial Bow'r if rightly we invoke thy aid if rightly if

Heav'ns ambrosial Bow'r if rightly we invoke thy aid if

2 2 7 6 5 # 6 #

rightly we invoke thy aid if rightly we if rightly we invoke thy

rightly we invoke thy aid if rightly we invoke thy aid and

6 6 3 2 7 6 6 2 6 7 5

aid and know - - thy present pow'r Or hear't thou Wisdom

know and know thy present pow'r Or hear't thou

6 3 4 6 6 5 5 2 6

by thy Name Divine or hear't thou Wisdom or hear't thou

Wisdom by thy Name or hear't thou Wisdom or

6 7 2 6 6

Wisdom by thy Name thy Name Divine Lov'd Emanation of the

hearth thou Wisdom by thy Name Divine Lov'd Emanation of the

6 5 4 3 4# 6 6

tion of the Trine lov'd Emanation of the

na tion of the Trine lov'd Emanation of the

4 5 6 6 7 7 7 7 6 7

CHORUS Vivace

Trine Begin begin begin th'immortal Song begin be.

Begin begin begin th'immortal Song begin be.

Trine Begin begin

6

gin begin th' immortal Song

gin begin th' immortal Song begin th' im -

Song begin th' immor - - - - -

begin th' immor - - - - -

mor - - - - - tal

tal begin th' immor - - - - -

6 6 7 5 4 6

6

Detailed description: This is a musical score for a piece titled 'The Immortal Song'. It consists of two systems of music. The first system has four staves: a vocal line (treble clef, key of D major) and a piano accompaniment (treble and bass clefs, key of D major). The lyrics are 'gin begin th' immortal Song'. The piano part features a prominent bass line with notes 6, 6, 7, 5, 4, and 6. The second system also has four staves, continuing the vocal and piano parts. The lyrics continue with 'begin th' im -', 'Song begin th' immor -', 'begin th' immor -', 'mor -', 'tal', and 'tal begin th' immor -'. The piano part continues with complex chordal textures and a final bass line starting with a 6. The score is written in a clear, legible style with standard musical notation.

Moderato

To Thee the charms of

tal begin begin th'immortal Song

begin th'immortal Song To Thee the charms of Harmony

tal begin begin th'immortal Song To Thee the

Harmony be-long to Thee to Thee the charms of

To Thee the charms of Harmony to Thee the

To Thee the charms of Harmony be

charms of Harmony To Thee the charms of

6 6 6 4 # 6 5 6 6 6

Harmony of Harmony belong of Harmony belong to Thee the

charms of Harmony belong of Harmony belong

long of Harmony belong of Harmony belong the

Harmony of Harmony belong of Harmony belong to Thee the

charms of Harmony belong

charms of Harmony belong

charms of Harmony belong

charms of Harmony belong

4 4 6 7

4 5 3 5 4 6 7 4 5 6 5 4 3

Thou wait with Heav'n's Almighty King Almighty King thou

Thou wait with Heav'n's Almighty King thou

wait with Heav'n's Almighty King when Nature lay involv'd in night.

wait with Heav'n's Almighty King when Nature

involv'd in night when dawning day began to spring began to

lay involv'd in night when dawning day began to spring began to

6 6 6 - 6 7 6 6 6 -

6 7 6 6 6 6 6

CHORUS. *Vivace.*

spring Th'abiss obey'd thy Plastic Voice th'abiss obey'd thy Plastic

Th'abiss obey'd thy Plastic Voice th'abiss obey'd thy Plastic

spring

Voice and Chaos ceas'd his jarring Noise his jarring Noise

Voice and Chaos ceas'd his jarring Noise his jarring Noise

6
5

76

4 5
3

5 7
4 #

Allegro

Musical score for "Music awak'd the spheres above" in G major, 2/4 time, Allegro. The score consists of two systems of staves with lyrics and figured bass.

System 1:

- Staff 1 (Treble): Music awak'd the spheres above the sphere above
- Staff 2 (Treble): Music a_
- Staff 3 (Treble): Music awak'd the spheres a_
- Staff 4 (Bass): Music awak'd the spheres above Music awak'd
- Figured Bass: 45 6 6 6 6 2 4 6 6

System 2:

- Staff 1 (Treble): wak'd Music awak'd the spheres above in beauteous pomp were seen to
- Staff 2 (Treble): hove Music a &c..
- Staff 3 (Bass): Music awak'd awak'd the spheres above
- Staff 4 (Bass): Music awak'd awak'd the spheres above
- Figured Bass: 6 6 7 7 6 5 4 3 6 4

move - - - were feen to move - - in beau - teous

was feen to move to move - - inbeauteous

inbeauteous pompwerefeen to move in beauteous pomp inbeauteous

pompwere feen to move to move - - were feen to

pomp were feen to move in beauteous pompwerefeen to

to move - - in beauteous pompwer feen to

pomp were feen to move - - inbeauteous pomp were feen to

6 6 7 6 5 4 # 3 4 5 6 6 6 6

7 5 4 6 6 6 5 4

move

move

move By Thee they first were taught to run - - - to

2 6/3 56 4/2 3

taught to run - - - to run the Round to

run the Round to run to run the Round to

By Thee they first were taught to run - - - to

6 6 7 6 6 6 6

run the Round to run - - - to run the Round In all th'in

run the Round - - - the round to run the Round

run the Round to run - - - to run the Round In

chanting Majesty of found in all th'in chan - ting

In all th'inchanting Majesty all th'inchanting

In all th'inchanting Majesty of found th'inchanting

all th'inchanting Majesty all, all, in all th'in chan - ting

7 6 56 6 6

6 7 2 5 4 3 6 6 6 6

Majesty of fount in all all th' inchanting Majesty in all th'in

Majesty of fount in all all th' inchanting Majesty in all th'in

Majesty of fount in all all th' inchanting Majesty

Majesty of fount in all all th' inchanting Majesty in all th'in

6 6 56 7 6

chanting Majesty of fount th' inchanting Majesty

chanting Majesty of fount in all th' inchanting

th' inchanting Majesty

chanting Majesty of fount th' inchanting Majesty in all th'in

6 6 7 - 6 # 6 6 6 6 7

in all th'enchanted Majesty all all in all th'enchanted
 Majesty all all all all all
 in all in all all all in all th'enchanted
 chanting Majesty all in all all all

2 6 6 6 5 4 3 6 6

SECOND PART.

Moderato.

Majesty of sound. See fee fee fee Divine U-rania fee fee
 See fee fee fee Divine U-rania fee
 Majesty of sound. See See fee
 See 6 6 5 7 6 6 See fee

4 3 6 6 6 6 6 6

fee fee divine *Urania* fee fee fee divine *Urania* how

fee fee fee fee fee fee fee divine *Urania* how

fee fee divine *Ura nia* fee fee fee how

fee fee fee fee fee fee fee divine *Urania* how

6 6 6 7 6 7 7 6 6

thy blest Arts are turn'd are turn'd on thee

thy blest Arts are turn'd are turn'd on thee

thy blest Arts are turn'd are turn'd on

thy blest Arts are turn'd are turn'd on

6 7 6 6 6 6

how thy blest arts are turn'd on thee on thee fee fee fee how

thee how thy blest arts arts are turn'd fee fee fee how

thee how thy blest arts are turn'd on thee fee fee fee fee

thee how thy blest arts are turn'd on thee fee fee fee

thy blest arts are turn'd are turn'd are turn'd are

thy blest arts are turn'd are turn'd are turn'd are

how thy blest arts are turn'd on thee fee fee how thy blest

fee how thy blest arts are turn'd are turn'd are turn'd

6 4 2 6 4 2 6 6 6 7 7

5 6 6 6 7 7 2 6 6 6 5

turn'd on thee how thy blest arts are turn'd on thee

turn'd fee fee how thy blest arts are turn'd on thee

arts are turn'd how thy blest arts are turn'd on thee

are turn'd on thee how thy blest arts are turn'd on thee

6 7 6 6 7 6 5 5 5 4

RECIT.^o

The Son of *David* press'd the Royal Bed the

gloomy Shades unveil'd the darkness fled the rival forms appear'd in

b7 5 b5 6 5 3 4 2 4 2 6

sounds more pleasing then the softest strains in Tempes Vale or

6 7 6 43 #

fair Aufonia's plains an Angels voice was heard

6

Grave.

CHORUS.

O *Solomon* belov'd of Heav'n to Thee the glorious

O *Solomon* belov'd of Heav'n

O *Solomon* belov'd of Heav'n

O *Solomon* belov'd of Heav'n to Thee the glorious

6 6 7 55 6

will was giv'n to Thee the glo - ri'us will was giv'n O

to Thee the glo - ri'us will was giv'n O Solomon to

to Thee the glori'us will was giv'n to Thee

will was giv'n to Thee the glori'us will was giv'n 6 6 6

6 2 7 5 4 #3

Solomon O Solo - mon O Solomon

Thee to Thee O Solomon belov'd of Heav'n O Solo -

O Solomon belov'd of Heav'n to Thee to Thee

to Thee to Thee O Solo - mon to Thee to Thee

6 6 # 5

Vivace

O Solomon belov'd of Heav'n, to Thee the glorious will was giv'n of
 mon belov'd of Heav'n, to Thee the glorious will was giv'n of
 O Solomon belov'd of Heav'n, to Thee the glorious will was giv'n of
 belov'd of Heav'n, to Thee the glorious will was giv'n of

6 6 6 5 6 6

Vivace

Honour, of Honour in Imperial sway. Suiting a Monarch
 Honour, of Honour in Imperial sway.
 Honour, of Honour in Imperial sway.
 Honour, of Honour in Imperial sway. Suiting a Monarch young and

6 7 6 7 # 5 4 # 6 3 4 6 7 2

fuiting a Monarch young and gay

fuiting a Monarch young and gay, young and gay

fuiting a Monarch, a Monarch young and gay

gay fuiting a Monarch young and gay

P.º Grave

O Royal Youth since knowledge

O Royal Youth, O Roy-al Youth

O Royal Youth, O Roy-al Youth

O Royal Youth since knowledge

P.º Grave

F.^e Vivace.

has thy heart possest since knowledge has thy heart pos -

O Royal Youth since knowledge

O Royal Youth

has thy heart possest

6 4 5 6 6 6

F.^e Vivace.

sest. since knowledge has thy heart pos -

has thy heart pos - sest thy heart pos - sest

since knowledge has thy heart pos - sest thy

since knowledge

6 7 6 6

seft fince knowledge has thy heart thy heart pos - seft
 thy heart pos - seft thy heart pos - seft
 heart thy heart pos - seft Take the great
 has thy heart pos - seft thy heart thy heart pos - seft

6 6 7 5 7 6 6 6 7

Take the great gift and with her all all and with her
 Take the great gift and
 gift and with her all the rest and
 Take the great gift and with her

6 6

43

all the rest and with her all the rest and with her all the rest

with her all and with her all the rest and with her all the rest

with her all and with her all the rest and with her all the rest

all the rest and with her all the rest and with her all the rest Thee

6 5 6 5 6 4 5 4 6 4 5 #

Thee thro' the world thee thro' the world shall latest ages

Thee thro' the world shall la - test latest ages

Thee thro' the world shall latest ages

thro' the world shall la - test a - ges sing shall latest ages

4 6 7 6 6 4 3 6 4 #

N.B. The upper parts betwixt the :S::S: may be repeated

Moderato (when Sung by Mafons) as a ROUND.

:S: *Moderato* (when Sung by Mafons) :S: as a **ROUND.**
 sing The greatest Mafon and the greatest King
 sing The greatest Mafon and the greatest King
 sing The greatest Mafon and the greatest King
 sing The greatest Mafon and the greatest King The greatest

6 4 6 56 67 6

the greatest Mafon and the greatest greatest King
 the greatest Mafon and the greatest King the grea
 the greatest greatest King
 Mafon and the greatest King the greatest King the grea

6 2 6 6 5 6 5 7

the grea - - - test Maſon the greateſt Maſon and^e greateſt
 teſt Maſon the greateſt King the greateſt Maſon and the greateſt
 the grea - - - teſt Maſon and the greateſt greateſt
 teſt Maſon the greateſt Maſon and the greateſt

65 6 # 5 65 6 7 8
 43

King the greateſt Maſon and the grea - - - teſt King.
 King the greateſt Maſon and the greateſt King.
 King the greateſt Maſon and the grea - - - teſt King.
 King the grea - - - teſt Maſon and the grea - - - teſt King.

6 5 6 5 4 5 3 1 Green.

52 *A three part SONG, on MAS ONRY.*
Set by Brother Orme.

Pia. *For.*

Guardian Genius of our Art di-vine, un-to, un-to. un-

Guardian Genius of our Art di-vine, un-to, un to, un-

Guardian Genius of our Arts di-vine, un-

to thy faithful Sons appear, Cease now o'er Ruins,

to thy faithful Sons appear, Cease now o'er

to thy faithful Sons appear,

Pia.

cease now o'er Ruins of the East to pine, and smile on bloom.

Pia.

6 Ruins, Ruins of the East to pine, and smile on bloom.

6

Cease now o'er Ruins of the East to pine, and

For.

ing, and smile on blooming, and smile on blooming

For.

ing, and smile on blooming, and smile on blooming

For.

smile on blooming, and smile on blooming, blooming

Beauties here.

Beauties here.

Beauties here.

2

Egypt, Syria, and proud Babylon,
 No more thy blissful Presence claim;
 In *England* fix thy ever during Throne,
 Where Myriads do confess thy Name.

3

The Sciences from Eastern Regions brought,
 Which, after shewn in *Greece* and *Rome*,
 Are here in sev'ral stately Lodges taught;
 To which remotest Brethren come.

4

Behold! what Strength our rising Domes uprears,
Till mixing with the Azure Skies;
Behold! what Beauty thro' the whole appears,
So wisely built they must surprize.

5

Nor are we only to these Arts confin'd,
For we the Paths of Virtue trace;
By us Mans rugged Nature is refin'd,
And polish'd into Love and Peace.

The MYSTIC BOWER.
A three part SONG. on MASONRY.

The musical score is for a three-part song. It consists of three staves, each with a different clef: the top staff has a soprano clef (C1), the middle staff has an alto clef (C3), and the bottom staff has a bass clef (C2). The key signature is one flat (Bb) and the time signature is common time (C). The melody is written in a simple, accessible style with many whole and half notes. The lyrics are written below each staff.

'Tis to Masons ever pleasing, in the mystic Bow'r to meet.

'Tis to Masons ever pleasing, in the mystic Bow'r to meet.

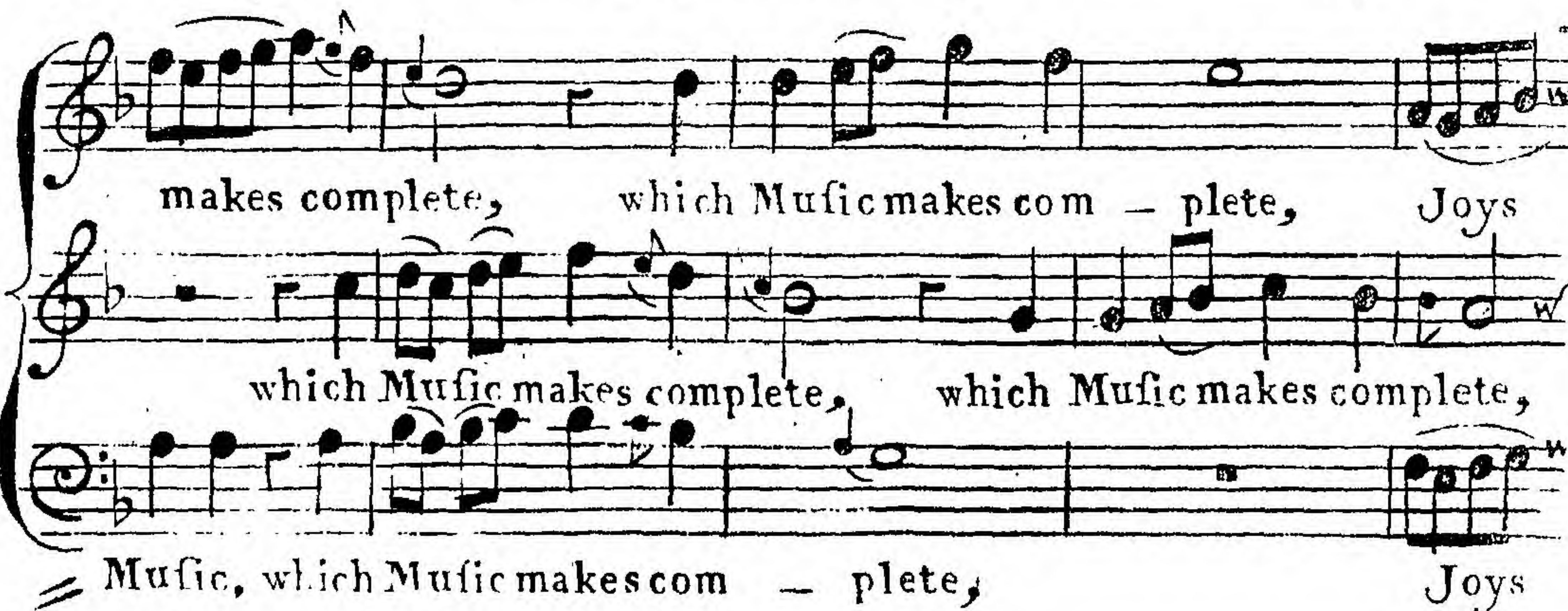
'Tis to Masons ever pleasing, in the mystic Bow'r to meet.



Temprate Wine their Joys in-creafing, Joys which Mu - fic

Temprate Wine their Joys in-creafing, Joys which Mufic,

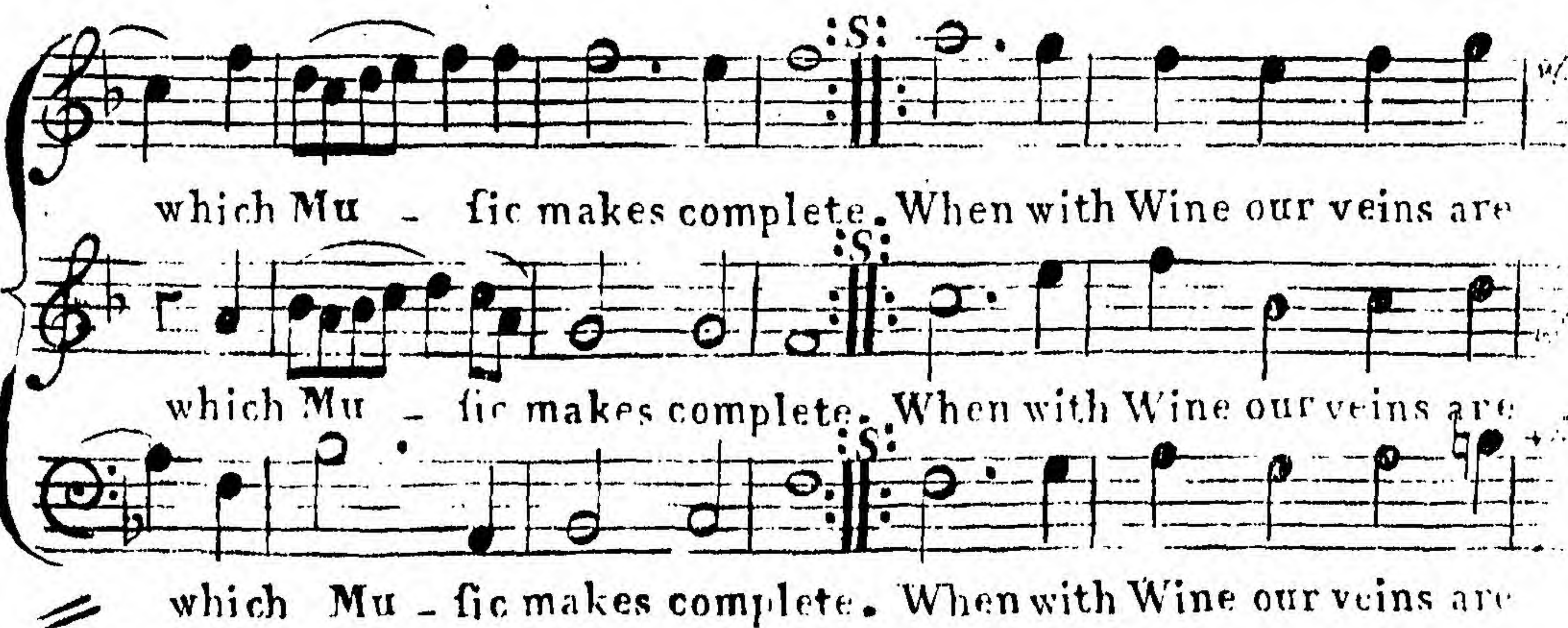
Temprate Wine their Joys in-creafing, Joys which



makes complete, which Mufic makes com - plete, Joys

which Mufic makes complete, which Mufic makes complete,

Mufic, which Mufic makes com - plete, Joys



which Mu - fic makes complete. When with Wine our veins are

which Mu - fic makes complete. When with Wine our veins are

which Mu - fic makes complete. When with Wine our veins are

swelling, friendships Fires the brighter burn, Music, grief,

swelling, friendships Fires the brighter burn, Music, grief,

swelling, friendships Fires the brighter burn, Music, grief,

and care expelling, bids true Joy, succeed in

and care expelling, bids true Joy, succeed in turn,

and care expelling, bids true Joy, succeed in turn,

turn, bids true Joy, - - - - -

succeed in turn, bids true Joy, succeed in turn. bids true

bids true Joy, - - - - - succeed in

succeed in turn. They say that such Pleasures should

Joy - succeed in turn. They say that such Pleasures should

turn succeed in turn. They say that such Pleasures should

not be conceal'd, let Fools their ill nature and Envy, let

we laugh at their Folly be nothing reveal'd, be nothing, be

we laugh at their Folly be nothing, be

Folly be nothing reveal'd, be nothing, be

nothing reveal'd, our Pleasures will always, our Pleasures will

nothing reveal'd, our Pleasures will always, our

nothing reveal'd, our Pleasures will always, our

always, our Pleasures will always, will always be under the

Pleasures will always, our Pleasures will always be under the

Pleasures will always, our Pleasures will always be under the

Rose, let Fools their ill nature, and Envy ex-pose,

Rose, let Fools their ill nature, and Envy ex-pose,

Rose, we laugh at their

we laugh at their Folly, we

we laugh at their Folly, be nothing re-veal'd, we

Folly be nothing re-veal'd, we laugh at their Folly be

laugh at their Folly be nothing reveal'd, be nothing, be nothing re-

laugh at their Folly be nothing reveal'd, be nothing, be nothing re-

nothing re-veal'd, be nothing reveal'd, be nothing, be nothing re-

veald, our Pleasures will always, our Pleasures will

veald, our Pleasures will always, our Pleasures will always, our

veald, our Pleasures will always, our

always, will always be under the Rose, let Fools their ill

Pleasures will always be under the Rose, let

Pleasures will always be under the Rose,

nature, and Envy expose, and Envy, and Envy expose,

Fools their ill nature, and Envy expose, and Envy expose,

let Fools their ill nature, and Envy, and Envy expose, we

be nothing, be nothing reveal'd, our Pleasures will

laugh at their Folly be nothing, be nothing reveal'd, our

always, our Pleasures will always, our Pleasures will

Pleasures will always, our Pleasures will always, our

Pleasures will always, will always be under the Rose, our

Pleasures will always, will always be under the Rose, our

Pleasures will always, our Pleasures will always, our

our Pleasures will always, our Pleasures will

Pleasures will always, our Pleasures will always be under the

always, our Pleasures will always, will always be under the

always, our Pleasures will always, will always be under the

Rote.

Rote.

Rote.

